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?

OF ILLUSTRATIONS.

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—: Preface :—

In offering this work to the public, I will not feign a humility which I do not feel; nor will I offer any apology. Were I not satisfied that it will fill a void in the literature on boxing I should not have submitted it to the search-light of public criticism.

Though there are many books treating of the same subject, written by able writers and famous boxers, yet so much of importance has been left unsaid; so little attention has been given to the details of the science—the authors, as a rule addressing themselves to those persons who have had the benefit of careful training under a competent instructor—that much cause exists for complaint from the novice seeking light upon the subject.

There are thousands of boys and men desiring to acquire the science of self-defense who, for various reasons, are unable or unwilling to put themselves under the care of a professional instructor, and who justly complain of their inability to become proficient in the science through the study of books; all of which are, apparently, intended as quiz-books.

The object of this work is especially to deal with the beginner; as the title implies. Mr. Thomas Logan, in the Philadelphia *Evening Bulletin*, says of it: "Advance sheets show that it would even benefit many of the boxers and 'professors' now in the business."

Particular stress is given to instruction in the proper and

methodical action of the feet, for although all writers on the subject thus far have agreed that well trained feet and legs are a very necessary essential to scientific boxing, none of them have as yet formulated any rule by which the much-desired scientific action of the feet, in conjunction with the hands, may be learned

You will observe that I offer no combination of blows herein. My experience, as a teacher, is that the pupil's own judgment is his best guide, after he has mastered the simple exercises. Combinations are more likely to puzzle than to enlighten the pupil, and are only resorted to by those teachers (?) who "string out" their work—having but little of importance to impart. Mr. Harry Weldon in the Cincinnati *Enquirer* says: "There is no doubt that such a book is needed. Doran has followed the advice of the famous Dean Swift and only used language that is within the comprehension of his humblest readers. There are no far-fetched rehashes, nor distracting comparisons nor references He offers his instructions in a simple and concise manner, that gives the reader a chance to reach the object sought without floundering through a mass of grandiloquent reiteration. Any two men who carefully endeavor to execute each movement described ought to become proficient."

I would respectfully call your attention to the following opinion of the method which I teach, from a high authority, ***The National Police Gazette,*** of New York, in its issue of October 1, 1887:—

"* * * To one somewhat familiar with the mode heretofore in vogue, a very brief time is sufficient to show the superior excellence of the method and its vast improvement over anything in that line yet presented to our citizens of athletic or pugilistic tastes. * * * The old style lacked method. In it, pluck and, above all, physical endurance won the battle—might was right * * * Under Prof. Doran's instruction, the weak and timid, after a thorough course of instruction become self reliant, and able

to cope with twice their weight, when art is opposed to simple brute force * * * The high esteem in which the Professor is held by competent judges, and all who have practically tested his method, is the best evidence of his excellence."

In this work I endeavor to carry the pupil through each lesson as nearly as possible after the manner in which I have so successfully imparted the science in some of our largest Colleges and Athletic Associations. The strictest attention is devoted to the little details, or technical points, so very necessary to the beginner; thereby preventing the pupil from confirming himself in an error on one point while he is giving especial attention to another.

Self-control is the first principle in boxing. Some one has tritely said, "beautiful, impulsive people have black eyes, if they are not born with them, they get them before they die" Practice each movement calmly and carefully; knowledge and accuracy will beget confidence and quickness. By delivering your blow lightly upon the point desired, while avoiding the counter-blow of your opponent, you convince him of your superior ability quite as strongly, and leave a much better impression in the minds of spectators

Fraternally
Yours
Bart. J. Moran.



LEFT-HAND LEAD INCORRECTLY EXECUTED.

Science of Self-Defense.

PRELIMINARY REMARKS.

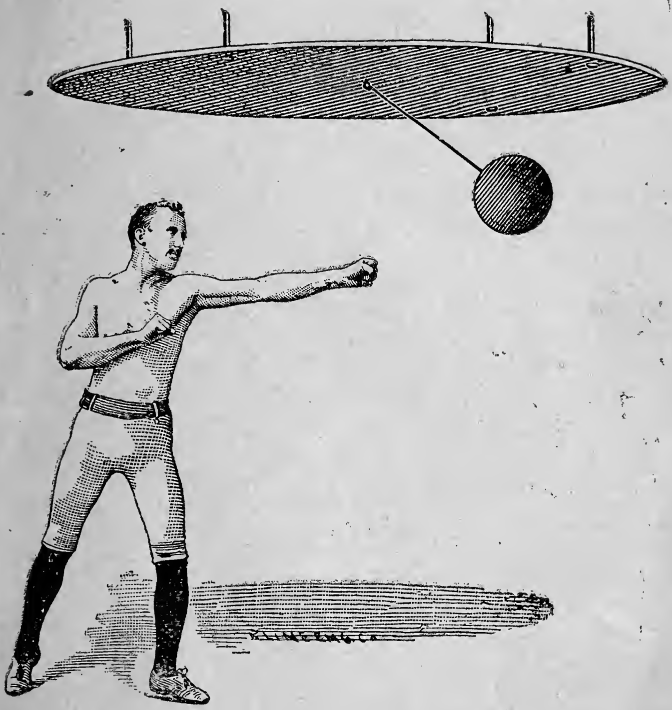
Particular attention is called to the following *important* details in the science of boxing:

In striking at your opponent *always* cast your head to the side opposite to the hand with which you are striking; for instance, when you lead at your opponent's face, or "mark," with your left, cast your head well toward the right side, and *vice-versa*. Avoid the very general mistake, noticeable in improperly-taught boxers, of turning the head to the right and back, thereby exposing the side of your face to your opponent's attack and dropping your eyes toward your right shoulder and the ground. Keep your eyes upon the face of your opponent, *not* "because you can tell by his eyes when or where he is going to strike you," but because you can more clearly follow the motions of both of his hands by so doing. Do not study his face, but just keep your eyes upon it, and after a little practice you will be able to detect the slightest movement of his feet, hands or head in time to prepare for counter-action. He would be a very poor boxer who would let his eyes betray his movements in advance. If your opponent knew that you believed he would look where he intended delivering his blow, or allow any action of the nerves to indi-

cate *when* he intended to strike, you would be comparitively at his mercy; for what would prevent him from dropping his eyes to your diaphragm and rapping you on the nose, and *vice-versa?*

When you see two men boxing, observe the advantage in favor of him who watches his opponent instead of dropping his eyes or turning away his face when exchanges become rapid. You will observe, also, that he who casts his head opposite to the hand with which he is striking, escapes the greater part of the punishment directed at his head, while his opponent, if he does not also shift the head, as directed, receives many a stinging reminder of his error.

When leading, or countering, remember to cast the shoulder well out with the blow; but a matter of the utmost importance, and which is too often overlooked by those endeavoring to instruct in the science of self-defense, is: always cast the opposite shoulder well and forcibly back, swinging the body from above the hips: by so doing you not only prepare for the delivery of another blow, but you propel the blow being delivered with much greater force and very materially increase your reach. For example, strike out with your left hand and throw your right shoulder forcibly back as far as it can go, then strike out with your right hand and bring the left shoulder fully back at exactly the same time. Practice this at the wall pad. Do not fall into the error of mistaking your *elbow* for your shoulder, casting it back instead of the shoulder. Many boxers capable of delivering a powerful blow with their right can deliver little more than a shove with their left, simply because they always bring the right shoulder fully back, ready for the delivery of a blow, and never—even while delivering their right—more than half prepare the



STRIKING THE "TRAINING-BAG."

left shoulder; usually merely bringing back the elbow.

Striking straight so as to hit the point aimed at, and properly judging the distance at which you can spring in and plant your blow fairly, are about the hardest things to acquire in boxing. Even so-called good boxers frequently fall short of the object they aim their blow at. and the blow of the novice very often passes inches to one side of its object. To overcome this inaccuracy of aim, and to learn to correctly judge distance, take a pad and place it upon the wall about five feet three inches from the floor, stand where you can hit it with your closed fist when your arm is fully extended, the opposite shoulder thrown well back and your side facing it, practice striking it and swaying your head from side to side opposite to the blow being delivered; and remember, if one hand does not land upon the pad as solidly as the other it is because you do not swing the body and cast back the opposite shoulder fully.

Be careful not to start the blow for a point higher than the object you wish to strike, as you will then have to drop your hand and arm to reach it—as in the old obsolete blow known as "the chopper"—making a weak and slow blow. Always allow your blow to have an upper tendency. The habit of hitting out above your opponent's face, then dropping your fist upon his nose, may, to some people, look fancy and clever in light sparring, but it will handicap you in a fight.

The American heavy-weight ex-champion, if not misquoted, must have been "guying" the reporter who accredited him with saying, "this is one of the severest of blows," as a very slight knowledge of the action of the biceps, triceps and the pectoralis muscles will convince you that the blow is weak and ineffective.

Another exercise that will assist you in striking

straight, swinging the shoulders perfectly, and correctly judging the distance at which an object can be struck most effectively, is hitting the "training-bag," an inflated rubber ball covered with soft leather, and suspended from the ceiling by a light, strong rope; but in this exercise be careful not to fall into the error of driving the bag with the right hand and merely sticking out the left for the bag to strike against as it returns, as you will so often see done. Do not strike with either hand too hard at first, or until you learn to keep the bag going from and returning straight to you, meanwhile casting back the shoulder opposite to the one delivering the blow, swinging your body to reverse the shoulders and keeping the head swaying from side to side, as directed. You can tell when you are hitting the bag correctly by the way it returns to you, if it is not struck fairly in the center it will jump upward as it goes from you, or away to one side in returning toward you. So, endeavor to keep it going and returning straight. But unless you faithfully follow the directions as above, it were better that you do not practice at all, *as practice upon a bad principle, or, what is worse, no principle at all, will but confirm error and render it more difficult to conquer.*

Do not swing your blow in a semi-circle. You know that the circumference is three times the diameter of a circle, therefor the swinging blow has one-half more distance to travel than the blow delivered straight from the shoulder, which fact makes it less liable to catch a quick man; and you do not need lessons in boxing to become the equal of slow, unscientific men, but to become their master in all that pertains to the science of self-defense. And last, though



ATTITUDE—CORRECT POSITION.

not least, is the consideration that you are more apt to injure your hand or wrist than you are to punish your opponent.

If the real cause were known, it would be found that a great majority of the injuries to the hands and arms, sustained by boxers and pugilists, are caused by their swinging their arms in semi-circles when delivering their blows. You not infrequently read in the report of fights of some noted boxer knocking out his opponent by a "swinging blow on the neck," remember that in most cases the swinging was done by the body and shoulder, and not by swinging the arm in a semi-circle; though the report is interpreted by many "self-made" boxers to extenuate and agree with their style.

Do not reach out and slap your opponent with the tip of your open glove; keep the glove closed. You should be able to judge the distance properly so as to spring in and deliver a blow with the closed glove so lightly that it would not cause the most timid to shrink from the irritation of the blow.

In boxing, nothing should be practiced that would not be useful in an encounter.

You frequently see two men clawing, slapping and stumbling about with boxing gloves on their hands, under the impression that they are boxing, when it really is only an awkward scramble, terrifying to children and disgusting to adult spectators. So, practice (lightly, to be sure,) only such movements as will be useful in a contest. Reaching out and tapping or slapping with the open glove increases your reach by a few inches, and is frequently resorted to by those

boxers with no confidence in their own quickness or knowledge of distance, it is very annoying to an opponent who keeps his glove closed, and puts him at a disadvatage in a friendly set-to, which he is likely to overcome by sending in his blows more viciously. Most injured thumbs are traceable to this fault of hitting with the open glove, you are also apt to foul your opponent by striking him with the "heel," or palm, of your hand.

DEFINITION OF PHRASES.

DRAW—To feint at your opponent to draw him on to an endeavor to counter upon you; hence the term, draw; or, to leave a portion of your body unguarded so that he may endeavor to land a lead thereon, thereby giving you a chance to counter. Of course, simultaneously with countering you must protect the seeming opening. The term, draw, is also used to denote a contest which has not been fought to a finish.

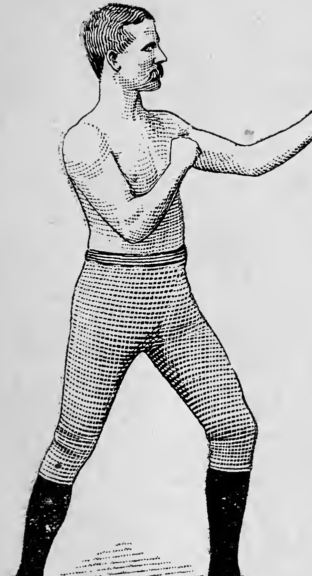
OPENING—That portion of the body above the belt left most unguarded at the time.

BELT—A line around the body immediately above the hips.

MARK—The diaphragm, just below the arch of the ribs.

ON GUARD—In position to defend yourself, or to attack your opponent.

FEINT—To pretend to strike your opponent at one point so that he will guard that point, leaving unguarded the point which you really desire to strike; or, to pretend to strike so that he may endeavor to counter, as in "draw."



ATTITUDE—INCORRECT POSITION.

LEAD—The first blow delivered at each new assault.

COUNTER—The blow delivered while parrying, or avoiding, your opponent's lead.

SLUGGING—Rushing and forcing the fighting, making your opponent fight at in-fighting; delivering your blows with their greatest force.

IN-FIGHTING—Short-arm blows, delivered to withstand a rush when space will not permit of proper action and use of the feet.

CLINCH—Grasping an opponent around the body or arms to break the force of his blows, hugging to avoid punishment or for the purpose of wrestling.

FOUL—A blow struck below the belt, or otherwise in opposition to the rules by which the contest is being governed.

TIME—The signal given to resume the contest at the beginning of each round ; also now used to notify you to take your corner for the stipulated rest at the end of each round.

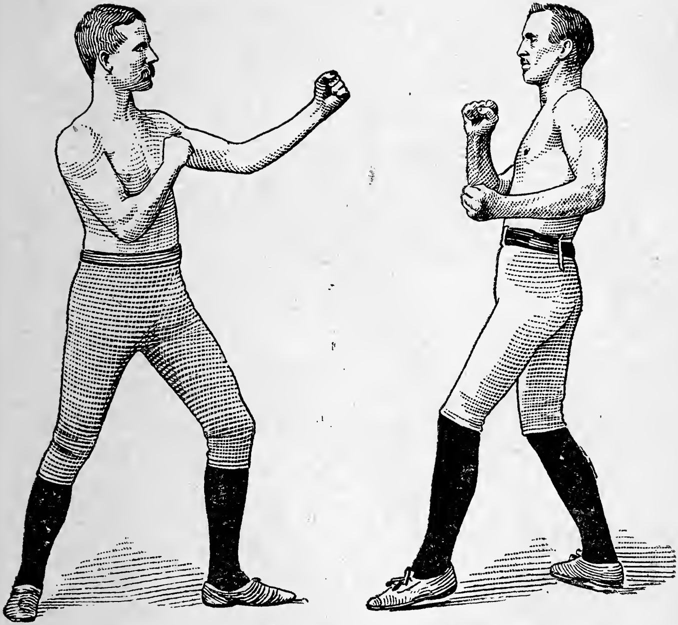
ATTITUDE.

Stand with the weight of the body on the right leg, the knee of which should be slightly bent, giving you the appearance of crouching, so that in the act of striking you can *spring* toward your opponent. Keep the left leg extended in front, with the ball of the foot lightly touching the floor, keep the right foot under you so that the back of your head will be in a perpendicular line with you right heel ; do not lean back, bending at the small of the back, as it is a tiresome, as well as an unsafe, position. Head erect and slightly to the right so as to keep it as far from your opponent's reach as pos-

sible and to keep your right eye, or fighting-eye, out of a direct line, thereby presenting only the left front of your face to your opponent; raise the left and lower the right shoulder to allow the head to shift to the right without straining the neck, carry your shoulders parallel, do not stick the left shoulder forward as you see so frequently done, in the position, as it were, of a partly-delivered blow, for in that position, to strike properly with the left hand, you will first have to draw back the left shoulder and arm, which action consumes time and acts as a warning to a wide-awake opponent.

I have heard people—who were better fitted to look, listen and learn than to criticise—object to presenting the full front of the body to an opponent, asserting that while in that position there is much danger of receiving punishing blows upon the "mark." If these critics (?) would but accredit the man so standing with even average quickness, they would see that his opponent could not lead without his countering, and the action of countering (or leading) would turn the left side forward and the right side back, or *vice-versa;* thereby leaving space where the "mark" was, thus avoiding the blow.

A good boxer will endeavor to land a lead upon an object where he sees it, and not hit out at the air, hoping for something to get in the way of his blow; as his opponent may go in either of three directions safely: to the left, right, or backward—though not forward and down, as you may see illustrated in some works upon the subject—therefore, depend upon your own quickness of head, hands and legs to land your blow safely, and not upon the slowness or stupidity of your opponent. *Over-confidence causes many defeats.* So, carry the left shoulder as far back as the right, and if anything a little farther, thereby being always in a position to



SPARRING FOR AN OPENING.

either lead or counter without loss of time in preparatory movements. Never lead with your right hand, at least without first feinting with your left.

The left upper arm should be parallel with the body, the forearm horizontal, palm of hand up ; the right arm should be extended diagonally in front of the body, palm down and slightly to the front, the right fist level with the top of, and about twelve inches in advance of, the left shoulder. The mouth must be kept firmly closed. It should not be necessary, as some people seem to suppose, to wear a perpetual grin to assure your opponent that your intentions are friendly, as a comparitively light blow will dislocate a man's jaw when his mouth is open.

Do not stiffen the muscles and move about like an automaton, keep the muscles relaxed and supple until you start your blow, that is time enough to harden the arm and those muscles that are especially used when you are in the act of delivering a blow. Always make it a point to reserve your strength all you possibly can.

SPARRING FOR AN OPENING.

While sparring for an opening, always step to the right; first, draw the left foot toward you about three inches, cast the body forward, resting the weight of the body upon the ball of the left foot, then cast the right foot a pace to the right and land upon the ball of the right foot; bend the right knee (crouch) and turn the toes of the left foot out. You will then be in

the position "on guard" again ready to spring in and attack your opponent, or receive him and defend yourself.

When you lift your right foot to step to the right, work the right shoulder back and the left shoulder forward, which action will cause the right forearm and the body to meet, bringing the ball of the right hand thumb under the nipple of the left breast; in this position, the right forearm will act as a bridge across the "mark," protecting that delicate portion of your anatomy from injury, and cause the left arm to be apparently threatening your opponent, so that when you intend to lead at him your motions will not materially change, affording him less chance to judge of your meditated attack.

While the right foot is moving either to the right or backward, you are comparitively helpless—see article on Left Hand Bat and Right Hand Counter. As you drop upon the ball of your right foot, bring the left shoulder back and cast the right shoulder forward, allowing the right forearm to advance diagonally to its position in advance of the chest, as directed in "Attitude," you will then be in position "on guard" again.

Be careful that you do not cross your legs by stepping off to the right side with your left foot, as you will be very prone to do. By drawing in the left foot as directed, before stepping to the right with the right foot, you will overcome the tendency to cross your legs—a very helpless position in case your opponent attacks you at the time, and you would be apt to trip yourself in endeavoring to get away.



EXERCISING AT THE "WALL-PAD."

Be sure your opponent is within reach when you lead, then spring forward and deliver your blow fairly upon the point aimed at before you retire; if you practice this carefully with a friend you will not fall into the absurd habit of falling short in your blow, or of drawing back your body as your fist starts for your opponent, as you see so often done by men who lack confidence in themselves.

Do not throw your right foot out at a right-angle with your body; keep the toes turned out at about an angle of 60 degrees, as in their natural angle when walking—if you saw a man walking on the street with one foot in its natural position and the other being lifted along with the inside of the foot front, you would very likely express sympathy for his affliction. Then why voluntarily assume, in sparring, a position which is unnatural, and which would excite your pity when seen in another? An All-wise Creator would have placed the insides of our feet front were that the best position for them by which we might propel ourselves forward.

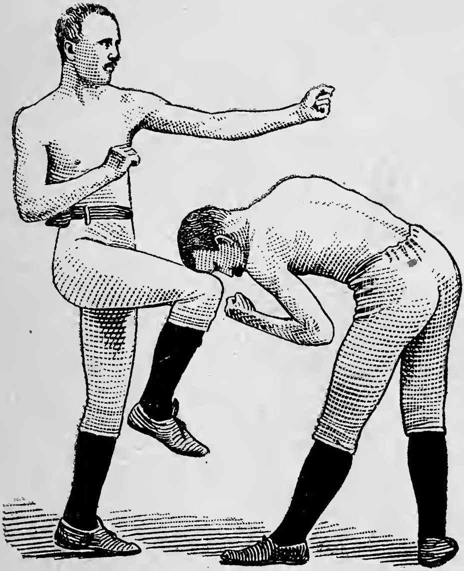
ADVANCING AND RETREATING.

Persevere in the practice of what follows under the above head, as you will find that the feet are much more important in a fight than may appear to be the case at first sight, and, as an old-time professor of the art very aptly remarked: "When a man has not been taught how to properly use his feet, they are, if I may be allowed to use the expression, in his own way, and he will frequently fall without the assistance

of a blow." And yet this writer, as well as others, while agreeing that the feet should be carefully and methodically trained, fails to offer any system by which the feet may be practiced in the much-to-be-desired proper movements.

The following is from the pen of the celebrated Fernand Lagrange, M. D.; you will observe that he claims that no properly-executed blow of the fist can be given without the aid and proper action of the feet and legs. He says: "Let us analyse the phenomena of a very simple movement. In order to be able to move the forearm, the arm must be fixed to give a point of application. The arm itself must be supported by the shoulder, and the shoulder by the vertebral column and the thorax. But the thorax and the vertebral column being supported by the pelvis, and this by the lower extremities, the whole body is obliged to associate in the movement of the forearm. From head to foot all the muscles participate in the most insignificant, and most localized, work."

In leading at your opponent, spring in (landing upon the ball of the left foot) about eighteen to twenty-six inches, bringing the right foot up at the same t me as though feinting to kick, do not drop the right foot to the floor until you have delivered your blow or blows, for you may find it necessary to follow your adversary. having staggered or driven him from you—in case you do, you must drop the right foot directly under you, landing upon the ball of it, at the same time shooting out the left foot, resuming the position "on guard," from whence you can spring in and lead or receive your opponent. In executing the above



THE KNEE-KICK.

maneuvers, however, you must judge for yourself as to the precise distance for the initial spring, exercising care so as not to spring in too close, only so far that, upon casting the body forward, you can plant your blow fairly upon the object aimed at, for if your foot is too close to your opponent the force of your own blow will jar you backward, as you will be already slightly over-balanced backward.

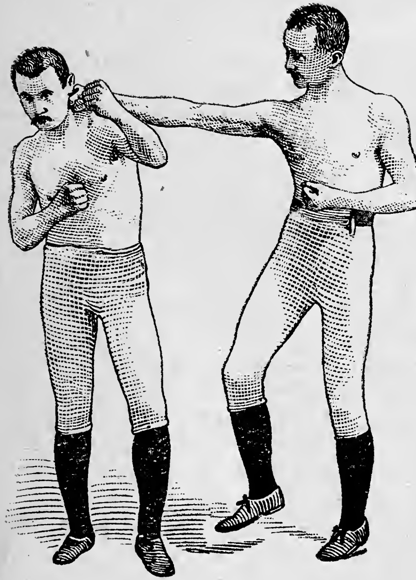
To receive your opponent, as he attacks you, spring smartly from the right foot, carrying it up and forward, and, at exactly the same time, bring the left foot in under you beside the place where the right foot was raised from, and parry and counter, or duck your head (aside) and counter, as you wish or think best, just as you land upon your left foot, as your body will then be cast in with the blow which you are delivering. You are neither advancing nor retreating thus far, for this motion merely casts the left foot fairly under you, and brings the body forward and up with the blow, after delivering your counter. If you have to retreat, swing the right leg back quickly, springing back from the left and landing upon the ball of the right foot, bending at once at the right knee so as to be ready again without delay to lead or counter. As you spring back onto the right leg, do not let the left foot swing in too close after it, as you will then have to execute the extra movement of shoving out the left foot again before you are in position "on guard;" bring your left foot back with your left leg extended, so that you will at once be ready to repeat the receiving motion or to spring forward and attack your opponent.

To practice these movements, upon which, you will find, hinges your power to advance or retreat at will

without preparatory or other warning movements, take a pad and fasten it upon the wall about five feet three inches from the floor; make a chalk mark on the floor parallel with the wall and about ten to twelve inches therefrom. This mark we will call No. 1. Make another mark about twenty inches back of No. 1. This mark we will call No. 2. Toe mark No. 1 with the left foot; toe mark No. 2 with the right foot in position "on guard;" spring off right foot, propelling the body upward and forward, bringing the left foot back to mark No. 2 at the same time. Always land upon the ball of the foot; the action is that of hopping, only that instead of landing upon the foot from which you hopped, you bring the left in under you and land upon it. Shoot the left arm and shoulder out to plant your blow upon the wall pad, and cast back the right shoulder and allow the right forearm to bridge the "mark."

All the foregoing movements of arms, shoulders and feet must be executed simultaneously. As you deliver your blow, the right foot must be brought well forward and up, as though you were feinting a kick. When you have delivered your blow, or blows, spring off of left foot, drop upon ball of right foot back of mark No. 2 and shove the left foot out to toe No. 1; again cast back the left and forward the right shoulder, allowing the right forearm to advance diagonally in front of the chest, as directed in "Attitude," and you are "on guard" again and ready to repeat the exercise. These movements, though necessarily having to be explained in detail, item by item, must, nevertheless, be executed simultaneously.

Keep practicing the above until it is indellibly impressed upon your mind, and your legs become so accustomed to the movements that they will perform their part without causing you any concern whatever when



RIGHT-HAND COUNTER ON NECK
CORRECTLY EXECUTED.

your mind is busied with its efforts to grasp and master other movements.

After learning to spring properly and to carry yourself correctly while delivering the left-hand blow, practice striking with the left and then the right, in rapid succession, planting both blows fairly upon the point aimed at, while balancing upon the left foot and before dropping the right foot to the floor again.

Be careful to swing your shoulders back and forth to their full extent, carry the head first to the right then to the left, to the side opposite to that from which the blow is being delivered, letting the right forearm bridge the "mark" as the left is propelled forward in delivering a blow, advancing it in front of the body with the palm down and out and level with, and about twelve inches in advance of, the left shoulder as you bring back the left arm and shoulder, and resume position "on guard" It will be observed that, as the left hand is resting on the wall pad and the right shoulder thrown well back, the right shoulder and forearm are in line with the object struck by the left, and is ready for delivery as the left returns, if necessary, without pulling back the forearm and hand, thereby uncovering the "mark," as you see done by boxers who fail to cast back the shoulder opposite that which is driving in a blow.

It may appear that I dwell upon the foregoing movements at undue length; but such is not the case. I do so because they are of the utmost importance and can not be passed lightly over; and unless thoroughly learned by the pupil, he will be handicapped, and unprepared for acquiring the subsequent instruction.

A simple *showing* of what follows would suffice, if your feet would perform their part properly, otherwise the best instructor could not make a good boxer of you.

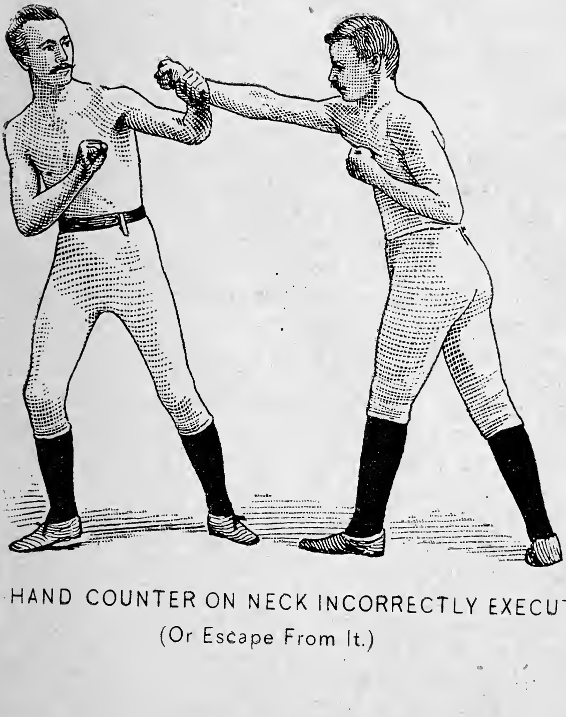
Many pupils bring discredit upon their teacher, be he ever so good, merely on account of their perversity in trying to jump into active sparring without first learning the most important, and equally tedious, early exercises.

When you first begin to practice delivering your blow, or blows, while balancing upon the ball of the left foot, you will no doubt imagine that a child could push hard enough to jar you back, and also that if your opponent were to duck or step aside that you would overbalance forward and sprawl all over the floor—which is very probable indeed, as there is no more embarrassing position, or one causing a greater feeling of insecurity, as you will most probably throw your right leg up and back of you at first, instead of bringing it forward, as though feinting a kick as directed. But, like most things which are difficult to learn, it will handsomely repay the pupil who devotes himself to practicing it with intelligence and perseverence.

No doubt hundreds who read these lines will recall, with feelings of amusement and satisfaction, the ludicrous antics of themselves and others as they struggled with this problem of "perfect balance."

If your right hand does not land as solidly as the left upon the wall-pad, you will find it is because you fail to cast back the left shoulder fully, and bring the right foot well up and forward. In boxing, if your adversary ducks his head forward and down to avoid your left hand lead, he may bring his face into unpleasant collision with your right knee.

You may remember to have read awhile ago that the English light-weight champion was accused of "fouling" his opponent, in this country, by kicking him in the face with his right knee. The claim of foul would not be allowed, as it was very obvious that



RIGHT HAND COUNTER ON NECK INCORRECTLY EXECUTED
(Or Escape From It.)

he was merely bringing the leg up to assist him in delivering his blow properly, and to enable him to drop the right foot under him in case he wished to follow his opponent without loss of time, or to get away quickly, in case he had to retreat, by swinging it back and landing upon it. His opponent's face was in the wrong, as is should not have been ducked forward and down.

When you spring in, to lead or counter, be sure you do not land upon the left foot "pigeon-toed," but land upon the ball of the foot with the toes turned out at the natural angle.

Do not bound back, landing on both feet at once, as you are liable to have your feet too close together —an almost helpless position in case your opponent is quick enough on *his* feet to be right after you; and remember you are learning so as to successfully oppose the best boxers, not the novices.

There are many more or less successful boxers who have a style of bounding away after striking an opponent, frequently leaving a space of two or three feet between themselves and their adversary, very often bounding away, from force of habit, after having staggered him, thereby missing a chance to follow and punish him while he was at a disadvantage. It is a bad practice in case you are the lighter of the two and wish to avoid "in-fighting," as it is liable to carry you into a corner.

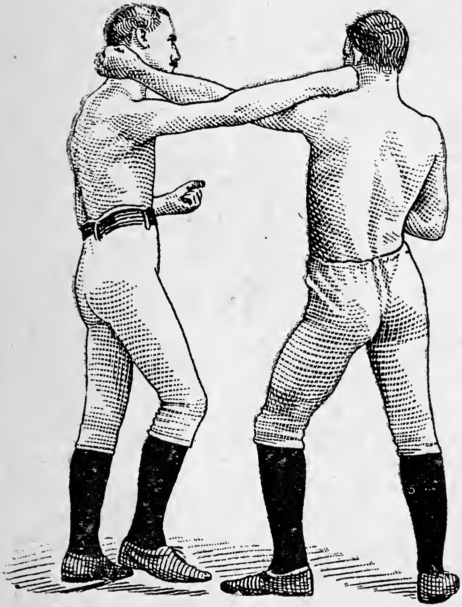
As the old saying has it, "a miss is as good as a mile," so just spring back far enough to avoid the onslaught, yet remaining near enough to spring in to take advantage of any weakness, or an opening in your adversary's guard or position.

Your sole object in a set-to is to not only avoid punishment, but to punish your opponent as well.

This continual bounding away resembles a foot race, and leaves openings for such remarks as the following, which I once saw published in the report of a fight (?): "They took their corners to get ready for the next lap." There is no need to don boxing gloves for a foot race.

Bounding would be very poor tactics in a street fight, where you would be liable at any moment to go backward over some obstruction, and although you are not training purposely to seek, or engage in, street fighting, yet you should be prepared, in case you are forced into one, to get through with it without loss of time, or personal injury; for no gentlemen cares to be the center of a gaping crowd; he naturally desires to avoid such unenviable notoriety, and he should be prepared to extricate himself from such a predicament. I remember a well-known editor who paid twenty dollars to an amateur boxer to have him avenge an insult offered by a tough to the wife of the editor, for although the editor was above the average in build and physical development, yet his lack of knowledge in the art of self-defense, and consequent lack of confidence in himself, caused him to refrain from chastising the tough in person. Although ladies are not fond of witnessing street fights, there can be but little doubt that any lady would esteem a man who she knew could and would defend her from insults.

The following thirty-two articles, comprising the blows, counter-blows, and parrys that go to make up a complete course of lessons in boxing, are compari-



RIGHT-HAND CROSS-CUUNTER CORRECTLY
ILLUSTRATED.

tively easy to learn and execute if you thoroughly master what has preceded them, especially as to the carriage and action of the feet.

RIGHT-HAND COUNTER ON NECK.

As your opponent leads for your face with his left, spring quickly forward, slip your left forearm slightly under and outside his left forearm, swing him from you, and, as you swing him with your left, drive your right in upon his neck or the angle of his jaw. This blow may also be delivered on the ribs above the left hip or over the heart; but it is advisable, in practicing it, to strike the neck, or the jaw, as they are the hardest points to reach, and after you learn to land your blow properly upon them, it will be very easy indeed for you to catch an opponent on the ribs, or over the heart, no matter how spry he may be. As you spring forward to turn your opponent, let your right shoulder work fully back and, as you swing him around, let the left shoulder continue on back, so as to assist the right-hand blow, which will then be on its way toward your opponent's neck.

One shoulder should always be swung fully back as the other is forcing a blow forward.

If you do not bring the right leg up as directed, you might as well not try this blow, as it will fall short, for the action of turning your opponent will also swing him away from you, and the most you can do, when the right leg is lagging behind, is to swing your arm in a semi-circle in hope of landing your blow upon your adversary's ribs. But, as I said be-

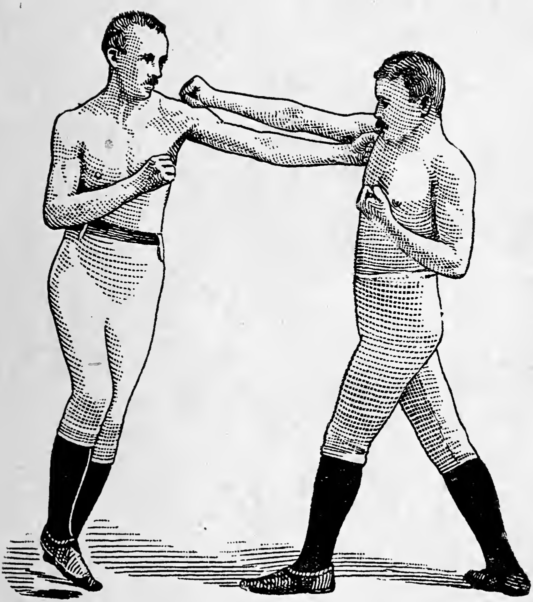
fore, there is no excuse for this style of delivery. By bringing up the right leg as directed you are in easy reach of his jaw or neck, and can choose the point to strike, making it next to impossible for your opponent to avoid the blow; that is why I advise you to practice on the jaw or neck only, until you become proficient.

ESCAPING RIGHT-HAND COUNTER ON NECK.

As you lead at your opponent's face and find him turning you, do not resist the pressure, but go with it, springing swiftly to the right and back, landing upon the ball of your right foot, and turn again quickly to the left so as to face your opponent, but if he does not fail (as in the illustration) to bring the right leg up, there is small probability of your escaping scott-free.

RIGHT-HAND CROSS-COUNTER.

As your opponent leads with his left at your face, spring quickly forward and up, cast your head to the left, so as to allow his blow to pass over your right shoulder, and drive your right arm across his left straight for his neck or angle of his jaw. Unless you *spring* from the right foot, propelling your body up and forward, your right forearm will rub against your opponent's left upper arm hard enough to turn your blow aside, or cause it to fall short. Those instructors who advise you to swing your arm in a semi-circle in delivering the right-hand cross-counter, do so because



STOP FOR THE RIGHT-HAND CROSS COUNTER.

they do not know how to drill you in the proper action of the feet, but they *do* know that with the right foot lagging behind, it is impossible to make a straight right-hand blow reach the neck; therefore they do the best they can for you by telling you to "swing" your blow, which action is weak, slow and uncertain.

With your knuckles, press on the muscle running down the neck back of the ear; first press from the side, in the direction of a "swinging blow," then press back and slightly in, and note the sensation each time. A man that will let an opponent exhaust himself "swinging on his neck," will drop "like a wet rag" from a properly-delivered, straight shoulder blow.

STOP FOR RIGHT-HAND CROSS-COUNTER.

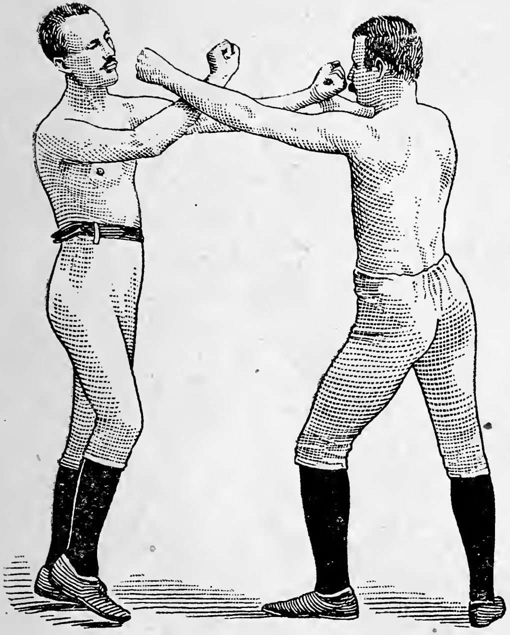
When you find that your opponent lies in wait to cross-counter you every time you lead, it, of course, makes it decidedly unsafe for you to lead at his face, you can then lead as though you meant to strike his face (cast your head to the right, etc.), but instead, drop your hand slightly and strike him heavily in front of the right shoulder, which will effectually jar him back, so that his right arm can not advance near enough to reach you. Then cast your head swiftly to the left and drive your right in upon his diaphragm.

PARRYING AND COUNTERING.

As your opponent leads for your face with his left, spring forward and parry his lead by shooting your right forearm up and out, throw the right shoulder with

it, thereby forcing back the left shoulder, which must immediately shoot in, landing upon your opponent's face, or "mark." as the opening is seen; the right must work back as the left advances, allowing the right forearm to bridge the "mark," also to allow the left to advance fully. The counter must be made while your opponent is lunging forward with his lead, so as to be sure to catch him and increase the force of your blow. You will notice that there are a great many boxers who parry their opponent's lead, slightly retiring as they parry, and then endeavor to counter as their opponent recovers, thereby frequently falling short (except on slow men) or merely getting in a "spent blow." The cause of that is their slowness, and their slowness is caused by their standing on the right leg without bending it at the knee (crouching) ready to spring forward.

You know that running is faster than walking; and if you will stop to think, the reason will suggest itself. In running, we *spring* from the knee and foot. If you came to a ditch which was too wide to step across in the ordinary manner, would you straddle it by swinging one leg across and then expect to get the other across by violently "humping" yourself? More likely, you would make a light, graceful spring from the right foot and land upon the other side on the ball of the left foot, with scarcely an effort. Neither would you be likely, after once firmly landing upon the opposite side, to deliberately cast the right foot back of you, thereby landing in the ditch. And yet you see this very thing done every day in boxing. A man strikes his opponent and, instead of bringing his right foot fully up with the blow as he springs in, he brings it about half way, and after having delivered his blow—though he may have staggered his opponent—he settles back upon it about half



LEAD, COUNTER AND DOUBLE PARRY.

a pace from where it originally was when his blow started.

Always drop your right foot *directly under you* when you desire to follow your opponent—of course, shooting the left forward at exactly the same time—or if you desire to retreat, spring back a full pace.

Always remember that in springing you hold a decided advantage over a non-crouching, stepping in opponent. At the wall-pad you must learn the distance from which you can best spring in and deliver your blow fairly. Then try stepping in, you will then know how great your best striking distance is, also that of your non-springing opponent.—See "Feint to Retire and Attack."

LEFT-HAND LEAD AT FACE.

Get in proper distance, spring in and deliver your left upon the point of your opponent's chin, or the angle of his jaw; as you do so, carry your head to the right, without removing your eyes from his face, cast the right shoulder well back and allow your right forearm to bridge your diaphragm, as he may duck to his right side and endeavor to counter upon it, allowing your lead to pass harmlessly over his left shoulder.

LEFT-HAND FEINT AND RIGHT-HAND FINISH.

As your adversary becomes proficient at parrying your left-hand lead at his face, and trying to catch you with a left-hand counter—a style of boxing much affected by some boxers, and often seen in exhibition set-

tos, and called the "double lead and parry," though really a lead, counter and double parry—thereby preventing your left from landing on his face, feint as though your intentions were to strike him in the face with your left, leading close up to his face and casting your head well to the right, and as he raises his right fore-arm to parry the supposed lead, and strikes out with his left at your face, draw your left quickly back, cast your head swiftly to the left side, and drive your right in upon his diaphragm. He may have a habit of covering the "mark" with his left forearm, as he parries with the right; in that case, direct your right-hand blow to the left side of his jaw or neck. As it is simply impossible for a man to make motions in two distinctly different directions at one and the same time with one hand, the "mark" left jaw, or neck will be open to you after a properly executed feint at one of these points. But don't stand back and execute a wriggle and twist, which would look as though you were afflicted with St. Vitus' dance, and then make a straight lead, for you are apt to be the only one to get fooled by it and get left.

LEFT-HAND LEAD FOR THE "MARK."

Spring in, bend forward at the hips, cast your head well to the right and cast your right shoulder well back and land your left upon his diaphragm. As you make this lead, your head goes well to the right, you must under no circumstances remove your eyes from the face of your opponent. To recover—if you don't wish to follow him—swing your right leg quickly



LEFT-HAND LEAD FOR THE FACE COR-
RECTLY EXECUTED.

back, springing from the left, and land upon the ball of the right foot in position "on guard."

This is one of the safest *leads* that can be made, for, as you see, your opponent must keep his right forearm across his "mark" or be severely punished or inconvenienced in his breathing apparatus, and knowing that, and also seeing that you are well beyond the reach of his right, anyhow, he has only the left with which to endeavor to counter upon your face, and you will find that though he may have a much longer arm than you, the most he can do—supposing your head to be carried properly to the right—is to tap you with the extreme tip of his glove, when his hand is open—and men do not tap with the tips of their fingers when fighting.

The reason that he can not reach you in that position is because your head being thrown well to the left of your adversary's shoulder, and much lower, the distance from his shoulder to your face is increased, while that between his diaphragm and your shoulder is decreased.

But also remember that the above is the most dangerous lead that you can try when improperly executed.

One of our foremost heavy-weight pugilists had his reputation impaired by a novice by being almost knocked out while trying this lead. Not that he could not deliver it properly, but because he underrated the ability of the novice, and, carelessly allowing his head to approach his opponent too closely, he received an upper-cut that cost him thousands of dollars in loss of prestige and depreciated business.

Practice carefully with a friend who, while he tries to reach you with a *warning* blow, will not really endeavor to injure you. Stick to it until you are sure you can do it safely, and never forget, it *must* be done correctly.

PARRY FOR LEFT-HAND LEAD AT "MARK."

As your adversary leads at your "mark" with his left hand, shoot your right forearm down and out, at the same time turning the palm of your hand to your right, which action will turn his blow aside, allowing it to slip down.

You must be careful in practicing this parry, as you are apt to parry just sufficient to receive the blow upon the privates; you are also apt to parry too soon, thereby exposing the diaphragm to the blow. I would advise you to receive your opponent's lead upon your right forearm as it bridges your diaphragm until such time as you become accustomed to sparring, and your eyes can be depended upon to calculate time and distance correctly. Be sure that the ball of the right-hand thumb rests just below the nipple of the left breast, or the jar may be severer than if you received the blow from a well padded glove.

As you guard this lead, spring forward and endeavor to counter on your adversary's jaw with your left hand, but be sure to cast your head to the right, or he may perform the subsequent movements upon you.

LEFT-HAND FEINT AND LEFT-HAND FINISH.

When you find your adversary is guarding his



LEFT-HAND LEAD FOR THE "MARK."

"mark" well, and thereby preventing your blow from having any effect upon it, bend at the hips, etc., as in left-hand lead at the mark, cast the head and shoulder to the right as though attacking his diaphragm again, and, as he guards it, drive your left into his face. The motion of the head and left shoulder must be made in a *flash* of time before the left hand starts for your opponent's face, as it is the motion of the head and shoulder which misleads him. But the left hand must go direct from its resting place to the face of your adversary. Do not commit the absurdity practiced by so-called boxers who drop the left hand first toward an opponet's diaphragm and then raise it to his face, *such* tactics could only be successfully employed upon a sleeping man.

The feint, properly executed, is one of the prettiest things in boxing, for where you will not feel like leading at his face—knowing how many counters an opponent may return if you lead—you can get at his face perfectly free from fear of punishment by properly performing the feint. The lead for the diaphragm, although perfectly safe, will keep your opponent trying for a left-hand counter on your face which he misses by so little as to encourage him in the hope that he may catch you the next time you try it, and in his anxiety, more or less losing thought of himself, he will cast his head well forward and slightly down, in his endeavor to lengthen his reach, which causes your left-hand finish on his face to come as a very disagreeable surprise.

But you must practice this until no one, not even idle spectators, can detect your feint until the finish

is made on your opponent's face. If he tries to guess your intentions and parry for the face, fool him by landing on the "mark." Be careful that your head is kept well to the right, as you will be prone to let it wave a little to the left as your blow starts, or your opponent may effectually stop your left from finishing by planting his left on your jaw.

FEINT TO DRAW.

When you find your opponent unwilling to lead, and quick at parrying and countering, you must lead close to his face with your left. Continue this until you lead him to think that he is becoming clever at parrying and countering—you might even allow him to land lightly on your jaw, if you can depend upon your own judgment of time and distance—then, as he parries and counters, pull back your left, cast your head well to the left side, and cross-counter him on the neck with your right. Or the blow can be directed to the ribs above the left hip, or over the heart, as in "Right-hand Counter." But be lively in shifting your head from right to left, or you may meet his left hand with your face—which would most effectually end that deal.

FEINT TO RETIRE AND ATTACK.

This feint can only be made when you have thoroughly mastered the action of the feet, as you will have to be able to spring in from a greater distance than



PARRY FOR LEFT-HAND LEAD AT THE "MARK."

your opponent can in his straight-legged style of stepping in.

Spar about him for awhile, going up within *his* regular hitting distance, and, as you suspect him of attacking you, spring back a pace; do this a few times and he will be apt to suspect that you are affected with heart-failure in time of danger, and consequently will become more or less lax in his vigilence over himself when he sees you spring away. Then will be your chance to "get even" for all the uncomplimentary thoughts he entertained of you. Approach within his regular hitting distance and, as he shows signs of leading, spring quickly away, but, as soon as your right foot lands, spring directly in again, delivering your left upon his "mark," neck, or chin, as the opening presents. Or instead of springing away and then springing in to the attack again, you can perform the "Receiving Step," countering at the same time.

If you are careful not to spring away until his blow is almost upon you, the change in your tactics when you receive him, will not be noticed by him in time to save himself.

GUARD FOR RIGHT HAND SWINGING BLOW AT BODY.

The swinging blows have become obsolete, except among boxers (?) who have a penchant for deliberately injuring themselves, and when used will be directed at the body above the left hip or at the neck The blow for your body receive on the point of the elbow of the left arm by bringing the left hand under the nipple of the right breast, and raising or lowering the elbow

slightly to meet your opponent's right fist, countering at the same time with your right on his "mark," or jaw.

PARRY FOR RIGHT-HAND SWINGING BLOW AT NECK.

The swinging blow for the neck or jaw you can avoid by parrying. Shoot the left forearm up and out, presenting as little surface as possible, so that the blow will be turned away and slightly down, at the same time counter with your right upon your opponent's "mark," or jaw.

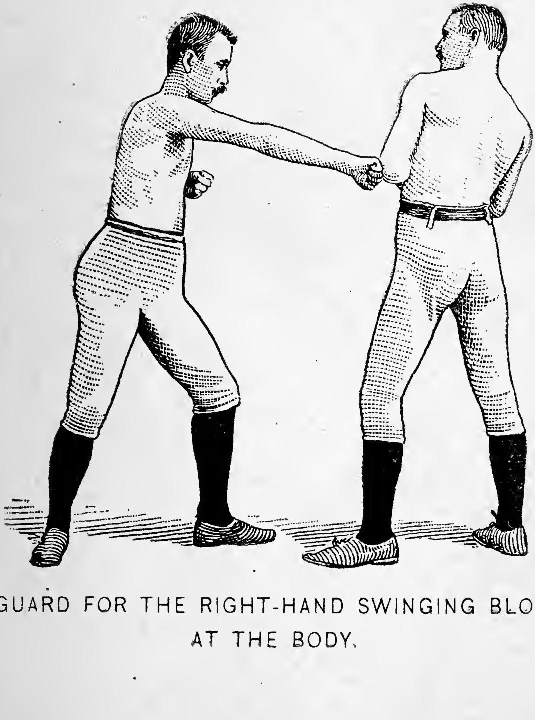
Be careful never to swing *your* blows, no matter what the seeming inducement may be.

STOP FOR SWINGING BLOW AT NECK.

Step in about twelve inches, cast your head to the left side and down, at the same time raise the right shoulder slightly; you will then present the left top of your head to receive your opponent's fist or wrist, probably disabling his arm. Do not drop the head forward and down, thereby removing your eyes from the face of your opponent, but *step forward* and cast the head sidewise and down.

RIGHT-HAND UPPER-CUT.

When you lead at your opponent's face with your left and he ducks his head forward and down to avoid your lead, spring in quickly to the left, pulling back your left hand and shoulder, and driving your right



GUARD FOR THE RIGHT-HAND SWINGING BLOW
AT THE BODY.

hand in and up with a swing, landing upon your opponent's chin or jaw. Or when he leads for your "mark" with his right, you can cover the "mark" with your left forearm—same as in "Swinging Blow for Body—and upper-cut him with your right. These are the only times it is advisable to use the left arm to cover the "mark." You can also use the right-hand upper-cut when your opponent casts his head forward and down in leading, as you will frequently see done.

LEFT-HAND UPPER-CUT.

The left hand is swung upward and outward the same as in the right-hand upper-cut, though if the opposite shoulder is not thrown fully back forcibly and rapidly, at exactly the same time, the blow will be weak and probably short, or merely land upon your opponent's forehand, possibly hurting you more than him.

You have a good opportunity to deliver this upper-cut when you try to cross-counter your opponent's left-hand lead at your face and he ducks his head forward and down inside his arm to allow your right hand to pass over his head. In delivering it, draw the right arm and shoulder swiftly back, which motion will assist in driving the left up and out.

The motion of throwing the head forward and down to avoid a cross-counter is a sure way to get into trouble. It only occurs to a man when he is startled and can not collect his senses rapidly enough to meet the emergency, and it appears absurd to see a man making pretentions as a teacher, trying to drill into another, in moments of calmness when his senses have full sway, actions that oppose reason.

I consider the upper-cut, when properly delivered, the severest blow that can be dealt in a fight, and therefore I warn you against casting your head directly forward and down under any circumstances, or from removing your eyes from the face of your opponent. A moderately severe blow delivered by your opponent and met by your face, ducked forward and down, will have the effect of confusing you as to your surroundings, leaving you weak in your defense.

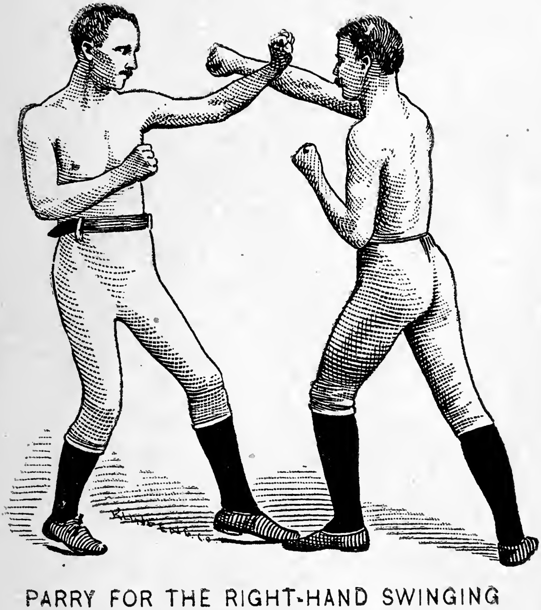
RIGHT-HAND BODY BLOW ON "MARK."

Spring quickly in to the left, cast your head well to the left and drive your right hand in upon your opponent's "mark." Be sure the right leg is brought well up as the blow goes in, or it will hold back the right side enough to make the blow short. To recover, swing the right leg back and spring back upon it, propelling yourself from the left foot.

Be particularly careful when delivering all body blows, with either hand, not to drop your eyes, as you will be prone to do. This blow is especially easy of execution, when your adversary leads with his right, as is the case with a "left-handed" man who stands with his right foot in advance.

RIGHT-HAND COUNTER OVER THE HEART.

As your opponent leads with his left for your face, spring in, cast your lead to the left, to allow his lead to pass over your right shoulder; keep a sharp look out for his right hand, and drive *your* right hand in upon his body just above the left hip, or over the heart,



PARRY FOR THE RIGHT-HAND SWINGING BLOW AT THE NECK.

follow up with your left upon his face, or "mark," as the opening may present itself.

ONE-HAND PARRY AND COUNTER.

As your opponent leads with his left for your face, spring forward, parry his lead with your right, then pull back the right shoulder and arm, throw out the left shoulder to assist the right back, then drive your right in upon your opponent's "mark," at the same time casting the left shoulder back in order to assist the right forward. This must be done very rapidly, and when so done is highly satisfactory and successful; but you must swing freely from above the hips, and fully reverse the shoulder. Practicing this blow will assist you in getting the proper swing of the shoulders, and teach you to parry just enough, and prevent you from imitating the awkward parry, so often seen, that might be called "a family parry," as four or five persons could stand in a line on the right of the man using it and not one of them be touched. It will also prevent you from using the parry illustrated by most writers upon the subject; that is, raising the elbow and presenting the right forearm horizontally in advance of the body.

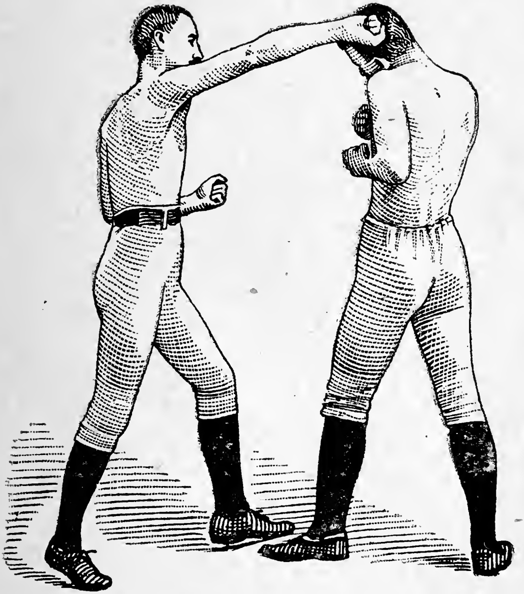
You have, no doubt, heard the remark: "Oh, he would break any man's arm who tried to guard his blow;" or, "He would strike down an opponent's guard,"—generally spoken in reference to the ability of some large, powerful man. That *is* possible where the parry is made by presenting the forearm horizontally in advance of you, depending upon lifting your opponent's lead above your face, or of receiving it

upon the forearm with the intention of checking the blow. But a little practice and observation will prove to you the impossibility of doing anything of the kind when you parry as directed, by shooting the right forearm upward and forward, forcing it forward and strengthening it by casting back the left and forward the right shoulder, keeping the elbow down and in toward the body, presenting the forearm at an angle of about sixty degrees.

There would be about as much probability of breaking down a toboggan slide by slamming toboggans upon it as there would be of breaking down this guard by striking at your opponent, simply because there is no flat surface presented, and your arm glides aside and down. Everyone's arm tapers between the wrist and elbow, therefore you need but very little upward and forward motion of your arm to cause an opponent's blow to turn aside, the arm would turn aside of itself as soon as the taper approached *your* arm, were your own merely held steady. But it is always safer to help it aside by shooting your forearm up as directed. The parry must not be made far in advance of your body; but be sure and strengthen it by casting back the left and forward the right shoulder, thereby also preparing the left hand for a counter blow.

SLIPPING.

When your adversary backs you into a corner and you can not get the floor again by working to the right, you will have to try to slip, which is done as follows: As your opponent leads at your face with his



STOP FOR THE RIGHT-HAND SWINGING BLOW
AT THE NECK.

left, you must spring forward, duck to the right so as to allow his blow to pass over your left shoulder, spring so as to land upon the ball of your left foot back of his left foot, swing your right leg swiftly forward and turn to the left so that you will face him again as he turns in pursuit of you. In "slipping" you can counter with your left upon your adversary's diaphragm, if it is unguarded, but as you can not deliver this blow *very* lightly, without endangering your escape from the corner, I would advise you to omit it in a strictly friendly set-to.

If your opponent will not lead, you will have to feint at his face to draw him on to counter, then slip; but if he will not be drawn on to counter and give you the desired chance for slipping, you may then perform the "Left-hand Bat and Right hand Counter.

LEFT-HAND "BAT" AND RIGHT-HAND COUNTER.

As your opponent lifts his right foot, to step to the right or retire, strike his left hand a vicious left-handed short arm swinging blow, knocking it outward toward his left side and slightly upward. As you make this "bat" with your left hand throw your right shoulder fully back and as the left hand returns cast your head well to the left and drive your right in upon his diaphragm, follow this quickly—and before you drop your right foot to the floor—with a blow in the face from your left.

This "bat" and blow is irresistable, if you attack your opponent *just as he moves his right foot to change his position.* No matter how small the step may be, or

even if he slides his right foot to the right or backward, you *must* catch him while he *is* shifting it. Your bat and blow has to be made with the quickness of a flash, and if so done, you will find that your opponent has only the power to look vicious and shove his hands and arms out as "fenders", as he falls back to land firmly upon his right foot again.

It is very likely that at the startling and unusual movement of his left hand, his right will fly up to the protection of his face leaving the "mark" exposed to the blow from the right, if not you must direct your blow to his jaw.

Do not attack in this manner while your opponent is resting his weight upon his right leg, nor mistake a forward movement for one to the right or rear, or you are likely to be convinced of your error in a manner more impressive than pleasant, for when you try to bat his left hand with *your* left, you naturally cast your head more or less forward, and if your opponent is not moving, all he will have to do is to raise his left forearm, lunge slightly forward and steady you up with a severe facer.

Before and after he moves, you are in danger if you try it, while, when moving, he is at your mercy, and you can attack him with impunity. Practice it carefully, and you will find it one of the safest forms of attack, and you will hardly fail to gain more room by driving your opponent back.

IN-FIGHTING.

A really scientific mode of fighting, as it proves the accuracy of a man's hitting and keeping his head out of



RIGHT-HAND UPPER-CUT.

harms way by moving it properly. There is very little chance for parrying or stepping about, and weight favors its possessor, as it is all short-arm work. Your blows will have an upper-tendency, with an occasional jab at the "mark." Here is where swinging the shoulders and body, from the hips up, is most beneficial, for you are otherwise too close to deliver forcible and effective blows. Mike Cleary's famous right hand "jolt" owes its success in knocking out his opponent, chiefly to swinging his body from the hips up and propeling his body with the spring from the right leg.

It will never do you any harm, after you once become somewhat proficient, to indulge in a short but sharp bit of in-fighting, as it will test your power to "keep your head" and prove your quickness and accuracy.

THE SIDE-STEP.

The side-step, brought into such prominence by Champion Corbett in evading the famous rushes of the great John L. Sullivan is easily performed; but as it is merely intended to save the performer, and gives him no opportunity to punish his opponent, it will never be popular in contests where the men are evenly matched in weight, as it savors too much of "sprinting." It is performed as follows: As your opponent springs, or rushes, forward to the attack, spring quickly to your right, landing upon the ball of your right foot, bending forward at the same time. Your opponent may, in his headlong rush, trip over your left leg, which will then be presented in front of him.

This movement will not take you out of a corner, as in "slipping," and you can only perform it at the side of the ring, or where there is sufficient space to move about freely.

CHANCERY AND BACK-HEELING.

The following holds are allowed only in fights governed by London Prize Ring Rules, or, street "run-ins," although both chancery holds are frequently taken for a moment, by tricky fighters, even under other rules.

CHANCERY-HOLD NUMBER ONE.

As your opponent tries a right-hand lead or counter for your face, parry it with your left and spring in, slip your left hand back of his head, draw his head in and down with a jerk, and upper-cut him in the face with your right, you can also take this hold as your opponent endeavors to clinch you.

BREAK FOR CHANCERY-HOLD NUMBER ONE.

As you find your opponent has you in this hold, bring your left arm up to your face, bend the elbow so that the back of your hand is against your right breast, sink your nose into the crotch of your elbow, drop your head, drive your right in on your opponent's mark and



LEFT-HAND UPPER-CUT.

spring back. You will have to drop your head, otherwise the protuberance at the back of it will act as a hook to keep you from getting back. Your arm will effectually protect your face, but you must not linger

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CHANCERY-HOLD NUMBER TWO.

This hold can be taken when you lead at your opponent's face with your left, and your blow passes over his left shoulder. Spring in, throw your left arm around his neck, bring him in and down with a jerk, and drive your right in on the ribs above his left hip, or over the heart. To take this hold, as your opponent rushes in to clinch you, throw your left fore-arm toward your right shoulder and as he clinches throw it about his neck. Be sure to get your left forearm well up under his chin, and tighten up by raising your left hand all you can. In case your opponent tries to throw you, do not resist, just catch yourself by the left wrist with your right hand and tighten up on his neck; and the chances are that you will subdue him before he can throw you, all the resistance you need offer is to straighten up and stiffen your body and limbs as you tighten up on his neck. If you feel him trying to bring your head down and get you into chancery, while you are holding him, or at any other time, hold your head back and stiffen your body and neck.

The writers on this subject, so far, have failed to give a break for this hold, one of them saying: "do not try to get out, as all your struggles will assist in hanging you." Which is very true, respecting struggles without method, though it is queer advise coming from one

who claims to know enough about the science to write a book upon the supject.

Just put your head in chancery to an opponent and remain passive: and as for punching your opponent, to make him let go, as another writer advises, that is a little worse than remaining passive, for you are in no position to strike to any effect, for your shoulder is right up against your opponent.

And yet the break for this hold is quite simple and so efficient that your opponent, unless twice as strong as yourself, cannot keep you locked in it.

BREAK FOR CHANCERY-HOLD NUMBER TWO.

When your opponent has you in this hold, put the outside edge of your left wrist and heel of your hand, when the palm is down, against the left front of his neck and press in and back as hard as you can, press slightly down. Grasp his left hand with your right, pull it down and out, shove him from you at the neck and drop your head and spring back, (or throw him from you). The action at all points must be simultaneous.

In practicing with a friend or in "showing-off" if your opponent does not know the break, agree with him before hand, that if he finds he cannot get away and wants to give up the struggle and be released, he may tap you on the knee or some such signal, for when you have him in chancery, he may not be able to tell you of his desire to be released, as his mouth may be jammed tight against your side and the more



RIGHT-HAND BODY BLOW DELIVERED ON THE "MARK."

he struggled the tighter you would hold him, so that when he stopped struggling it might be from unconsciousness.

It is a dangerous hold to try "in fun," and I would advise you to use the greatest caution in practicing it.

BACK-HEELING.

As your opponent rushes in to clinch you, spring forward, cast your head well to the right, cast your left foot back of his left and throw your left arm across the front of his neck, bring your right forearm forcibly against the small of his back—and down he goes. It must be done rapidly and is then almost irresistable. You can also do it when your opponent delivers a vicious lead with his left at your face.

BREAK FOR BACK-HEELING.

As your opponent endeavors to back-heel you, bring your left arm across in front of your chest or throat, lunge forward so as to strike, or shove him sharply with your left forearm, or elbow, at the same time swinging your left leg back so as to jar his left leg from its position, also strike him across the small of the back with your right forearm.

CROSS-BUTTOCK.

This trick results in one of the severest falls, to your opponent, that you can administer. As your

opponent lunges forward with his left hand lead, or rushes in to clinch, you must spring forward, ducking smartly, to the right, as in "slipping," cast your left arm about his waist, slide your hip beneath and back of him, cast your head forward and your hip up, raising him at the same time with the arm about his waist, as soon as he is in the air let go and he will drop over and beyond your head, landing upon the back of his neck and shoulder. This movement is never resorted to except in London Prize Ring Rule battles and street fights, and should not be used except in case of extreme danger to yourself.

THE PIVOT BLOW.

The pivot blow, brought into prominence, though its use by George LaBlanche in "knocking out" Champion, Jack Dempsey, is performed as follows: as you lead at your opponent with your left, and miss him, you "spin" swiftly to the right upon the balls of the feet, and endeavor to land on the right side of his neck or jaw with your right wrist.

Or, where an opponent, who swings his right—in a semi-circle—at your jaw, misses, he will frequently continue turning to his left and endeavor to catch you on the left jaw or neck with *his* left wrist or elbow. The blow can only be performed on a man who is nearly exhausted, or a very slow man, and is barred in all first-class clubs. In glove contests it is decidedly unfair, as their is no pretence of trying to strike with the padding of the glove.



RIGHT-HAND COUNTER OVER THE HEART.

DUMB-BELLS.

REMARKS.

The following exercises with the dumb-bells will be found very beneficial in limbering up the muscles and developing them. The third exercise will be found excellent in developing the pectoralis muscles, commonly called "striking muscles." Those of the fifth exercise will quicken you in and give you the swing in upper-cutting.

Do not use over two-pound dumb-bells—even lighter will be heavy enough, for heavy weight will serve to make you slow.

Quickness combined with moderate strength is far superior to great strength and slowness in a fight.

The "tom-tit" and the crow very aptly illustrate science *vs.* strength. Who has not seen the little fellow, high up in the air, as he winged into his larger but clumsier opponent and pecked and boxed him right and left, until the big black fellow, thoroughly exhausted, would flutter earthward with only the ability to look viciously at his nimble and nervy little opponent.

Of course, if the crow could catch the spry little fellow he would settle his teasing in a jiffy, but cornering him, that's the problem.

No doubt you have often wished that you could "handle yourself" as scientifically and cleverly as some boxer you have seen. Well always keep in mind the fact that none of them were born with the knowledge but acquired their proficiency through practice and perseverence. And you may be better fitted for it by nature then many of them.

DUMB-BELL EXERCISES.

1. Stand erect, heels touching and toes separated, arms falling at sides, hands grasping the dumb-bells backs outward. Draw the dumb-bells up until they reach the arm pits, and let them fall again.

2. Stand as before, raise the arms sidewise slowly without bending the elbows, until the hands meet over the head, let them fall in the same way as raised.

3. Bring the dumb-bells up to the chest, shoot them perpendicularly into the air with force, bring them back again.

4. Dumb-bells resting on chest, shoot the arms horizontally to their full extent, then bring them back forcibly, as if endeavoring to meet the elbows behind the back. This is good for the "striking muscles."

5. Swing the arms in opposite directions at the sides, like pendulums, carrying them as far each way as possible.

6. Let the dumb-bells rest on the chest, turn the body from side to side, keep the feet fixed.



"SLIPPING."

7. Stand erect, and gradually bend the knees, keeping the body straight, until the dumb-bells touch the floor at each side of you, raise slowly again.

8. Rest dumb-bells on chest, bend forward at hips, touch dumb-bells on floor straight down from shoulder, without bending at knees, rise slowly.

9. Shoot dumb-bells horizontally out in front, return to chest, advance right foot, bend at hips, touch floor with dumb-bells while keeping the feet firmly fixed upon the floor, and nerves stiff, advance left foot and repeat exercise.

ADDENDA.

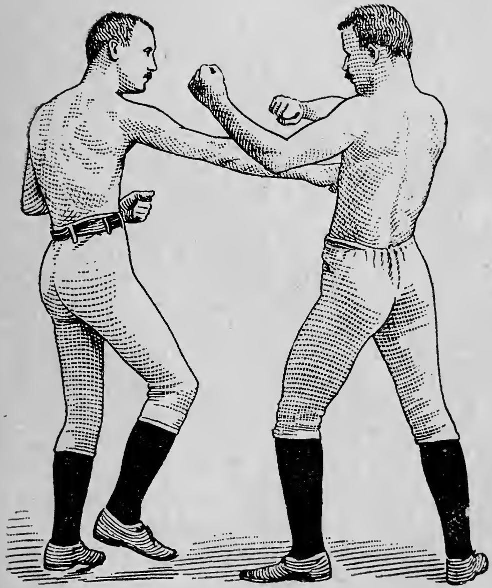
The following is intended to refresh the pupil's memory, that he may practice all he has been shown during a course of lessons; for unless thoroughly learned in careful practice, many things are apt to be forgotten in the hurry and friendly rivalry attending a "bout" with the gloves.

Many of the names and abbreviations will be unintelligable to all others except pupils. The Leads, Counters, Parries, Ducks, Feints, etc., are arranged so to direct you cleary what can best be done while your opponent is willing to act on the aggressive; also what tactics to pursue when he acts on the defensive, or quits forcing the pace to recoup his strength and "mend his bellows."

The first I put under the head "When Your Opponent is Leading." The second, under the head, "When Your Opponent is on Guard." You will also find those things learned during the preparatory lessons.

When Your Opponent is Leading.

1. Feint to Retire, to Draw.
2. Left-Hand Counter on the " Mark."
3. Left-Hand Counter on the Face.
4. Slipping.



LEFT-HAND "BAT" AND RIGHT-HAND COUNTER.

5. Slipping and Countering.
6. Cross-Counter.
7. Right-Hand Counter on Ribs.
8. Right-Hand Counter on "Mark."
9. Right-Hand Upper-Cut.
10. Left-Hand Upper-Cut.
11. Parry and Counter.
12. One-Hand Parry and Counter
13. Side Step.
14. Back Heeling.
15. Cross-Buttock.
16. Shouldering.
17. Left for "Mark" after Cross-Counter.
18. Left for "Mark" and Right for Neck.
19. Parry for Right-Hand Swing at Neck.
20. Parry for Right-Hand Swing at Ribs.
21. Guard for Right-Hand Swing at Neck.
22. Stop for Right-Hand Swing at Neck.
23. Parry for Left-Hand Swing at Neck.
24. Stop for Left-Hand "Bat" and Right-Hand Counter.
25. Chancery Hold No. 1.
26. Chancery Hold No. 2.
27. Duck and Counter for Left-Hand Lead at Face.
28. Parry for Left-Hand Lead at "Mark."
29. Guard for Left-Hand Lead at "Mark."
30. Turn and Counter.
31. Left for Face and Right for Ribs.

When Your Opponent is on Guard.

1. Break Ground and Attack.
2. Break for Back-Heeling.
3. Knee Kick.
4. Feint for Face and Finish on "Mark."
5. Feint for "Mark" and Finish on Face.
6. Feint to Draw and Cross-Counter.
7. Left-Hand "Bat" and Right-Hand Counter.

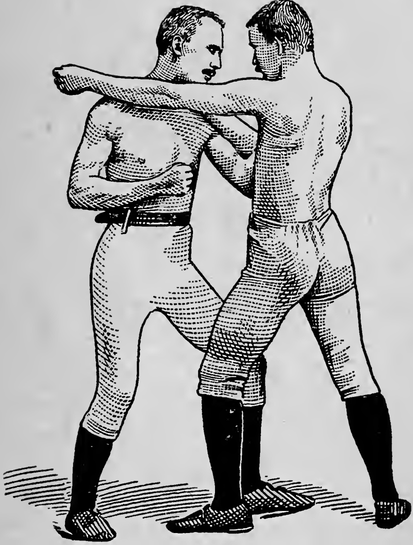
8. Escape for Turn and Counter.
9. Break for Chancery Hold No. 1.
10. Break for Chancery Hold No. 2.
11. Pivot Blow.
12. Stop for Cross-Counter.
13. Left-Hand Lead for Face.
14. In-Fighting.
15. Roughing in Street Fight.
16. Guard for Upper-Cuts.

Preparatory Exercises.

1. Wall-Pad Work.
2. Crouching.
3. Springing.
4. Balancing.
5. Precision in Striking.
6. Carriage of Feet.
7. Judging Distance.
8. Carriage of Arms and Head.
9. Developing Reach.
10. Developing Striking Power.
11. Receiving Step.
12. Three-Step Retreat.
13. Body Blows.
14. Sparring for an Opening.
15. Training Bag Work.

The above are the principal movements and will serve as a "quiz" to the student after he has given the book careful perusal. Fraternally Yours,

BART. J. DORAN.



IN-FIGHTING.

∴ DAVID H. BLANCHARD'S ∴
AMERICAN FAIR PLAY RULES,
TO GOVERN GLOVE CONTESTS.

1. An honest and competent referee must be chosen who should be familiar with the rules. His orders must be promptly obeyed, and his decisions in all cases shall be final.

2. A responsible time-keeper must be appointed who shall take his position near the ropes and should be provided with a proper time watch. The referee also may have the privilege of keeping time for his own satisfaction, particularly in reference to the ten seconds after a knockdown.

3. All contests should take place in a roped enclosure, from 20 to 24 feet square, or as near that as possible, with eight posts, which should be padded on the inside. There should be a circle three feet in diameter drawn in the middle of the enclosure to be known as the center, where contestants shall meet for the beginning of each round. No one, excepting the referee, time-keeper. and seconds, should be allowed within three (3) feet of the enclosure.

4. Each principal may have two attendants, only one of whom shall be allowed within the enclosure. While the contest is in progress the attendants must take positions outside the ring and neither advice nor speak to either of the principals, except while they are resting. A violation of this rule may be punished by the referee excluding the offender from serving as an attendant. Either attendant may quietly call the attention of the referee to any violation of the rules. While resting, principals may use a light chair in their corners, but it must be placed outside by the attendants while the contest is in progress.

5. No wrestling, clinching, hugging butting, or anything done to injure an opponent, except by fair and manly boxing, shall be allowed. *If a contestant shoult resort to clinching, his opponent may continue hitting as long as he does not clinch himself.* A contestant shall not go to the floor to avoid his opponent or to obtain rest; but, should either contestant *accidentally* fall, his opponent shall step back and allow the fallen man time to get on his feet, and in a position to defend himself, before proceeding with the round; nor shall he strike his opponent when down, or on one or both knees, nor be allowed to strike below the belt or waist.

6 A round shall be of three (3) minutes' duration, with one minute between rounds for rest. In all matches the number of rounds and weight of gloves should be mutually agreed upon.

7. If a glove shall burst or come off, it must be replaced immediately to the satisfaction of the referee. No tampering with the gloves by forcing the hair from the knuckles or otherwise shall be allowed.

8. If either man is knocked down, he shall be allowed ten seconds to rise and walk unassisted to the centre. In the meantime his opponent shall retire to his corner and remain until the fallen man shall first reach the center, when time shall be called and the round completed. If, however, the man fails to come to the center within ten seconds, the referee shall decide that he has lost the contest.

9. If a man is forced on to the ropes, and in such a helpless position as to be unable to defend himself, it shall be the duty of the referee to order both men to the center.

10. If either principal becomes so exhausted that it is apparently imprudent or dangerous to continue, it shall be the duty of the referee to stop the contest and give his decision in favor of the more deserving man.

11. When it becomes evident that either principal in order to unnecessarily prolong the contest, makes no effort to exchange blows, when in the opinion of the referee he is able to do so, the referee after duly warning him, and he still refuses, may award the contest against him.

12. A second shall not have the right to knowledge defeat, or compromise the contest on behalf of his principal without first obtaining his consent.

13. If at any time during the contest it should become evident that the parties interested, or by-standers, are doing anything to injure either principals or to willfully interfere in any way to prevent him from fairly winning, the referee shall have the power to declare the principal so interfered with the winner.

14. If on the day named for the meeting anything unavoidable should occur to prevent the contest from taking place or from being finished, the referee shall name the time and place for the next meeting, which must be within three days from the day of postponement, proper notice of which shall be given to both parties. Either man failing to appear at the time and place appointed by the referee shall be deemed to have lost the contest.

15. If there is anything said or done to intimidate the referee, while serving, he shall have the right to reserve his decision, which, however, must be rendered within twenty-four hours after the contest.

16. If the contest should occur in a field, blunt hobbles not over one-eighth of an inch in thickness or length should be used in place of spikes on the soles of the shoes, and must be placed so as to be harmless to an opponent.

17. In order that exhibitions may be conducted in a quiet and orderly manner, the referee should always request spectators to refrain from loud expressions or demonstrations and any one guilty of such conduct while a contest is in progress should be severely condemned.

SUGGESTION TO REFEREES.—While in the forgoing rules broad and unrestricted powers are reposed in the referee, in order that his authority may be unquestioned in preventing intentional violations of the rules, and of fair dealing, it is expected that referees will use the greatest caution and wisest discretion in the exercise of their power, and in distinguishing accidental mistakes on the part of the contestants or their supporters from wilful violations of the spirit of these articles.

[The above rules are submitted in hope that they may possibly correct some of the objectionable features which have hitherto attended exhibitions of boxing, encouraging fairer, more scientific and interesting exhibitions of this old and much admired sport.]



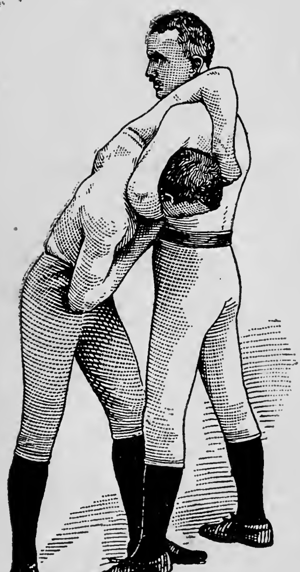
THE SIDE STEP.



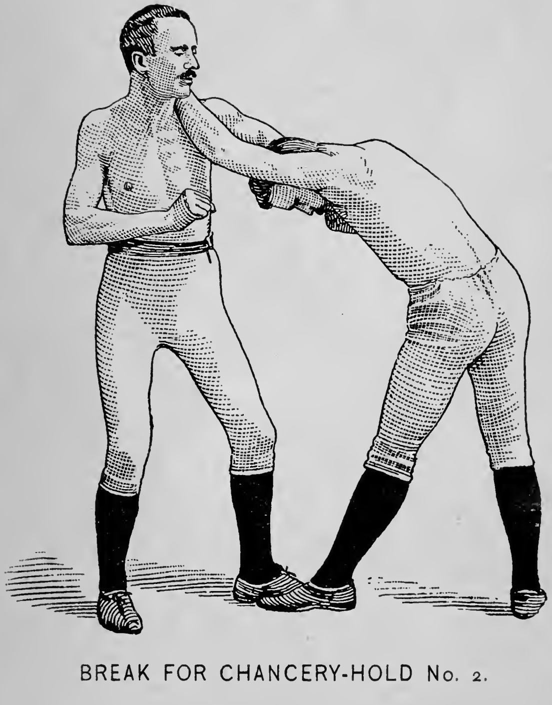
CHANCERY-HOLD No. 1.



BREAK FOR CHANCERY-HOLD No. 1.



CHANCERY-HOLD No 2.



BREAK FOR CHANCERY-HOLD No. 2.

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BACK-HEELING.



BREAK FOR BACK-HEELING.



THE CROSS-BUTTOCK.